

COMPOSITIONS OF L. M. GOTTSCHALK.

Apotheose, (Grande Marche Solennelle,).....	1.50	Ojos Criollos, (Danse Cubaine,) <i>Solo</i> , 75c. <i>Four hands</i> ,	1.00
Ardennes Mazurka,.....	75	Orfa Grand Polka,	65
Bamboula,	1.00	Overture to William Tell,.....	2.50
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Mountaineer's Song, (Vocal,).....	50	Souvenir de Cuba, (Mazurka,)	60

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"BATAILLE"

ETUDE DE CONCERT

PAR L.M. GOTTSCHALK.

Andante. (♩=88.)
tranquillo.

ben tenuto il canto.

6522

1

sonoro ma p

semplice.
8va

p

First system of musical notation. Treble clef with a whole note and a half note. Bass clef with a half note and a half note. Dynamics: *p*. Markings: *sonoro ma p*, *semplice.*, *8va*.

8va

pp

ben legato.

8va

Second system of musical notation. Treble clef with a half note and a half note. Bass clef with a half note and a half note. Dynamics: *pp*. Markings: *8va*, *ben legato.*, *8va*.

8va

senza rall?

Third system of musical notation. Treble clef with a half note and a half note. Bass clef with a half note and a half note. Dynamics: *pp*. Markings: *8va*, *senza rall?*, *8va*.

rfz

Fourth system of musical notation. Treble clef with a half note and a half note. Bass clef with a half note and a half note. Dynamics: *rfz*.

rfz

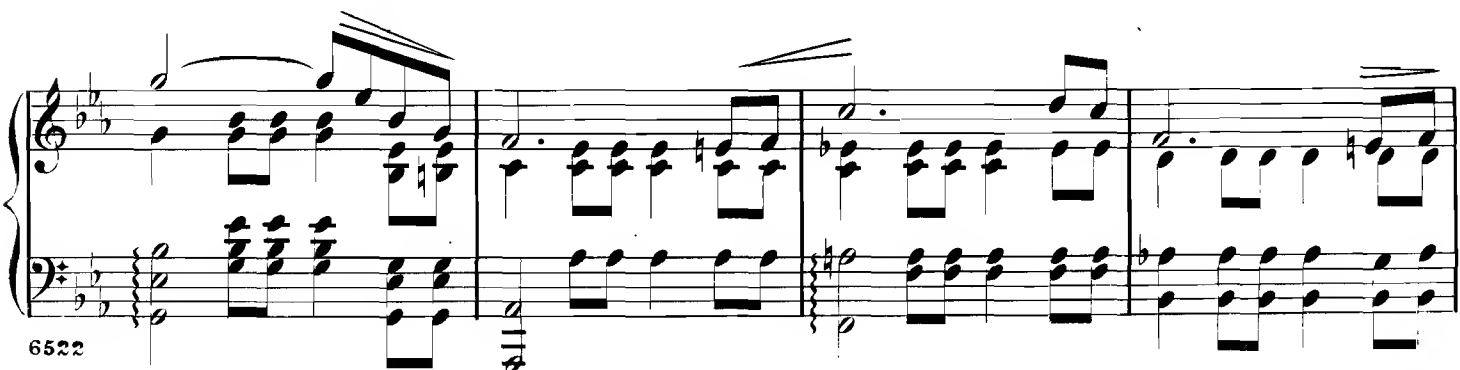
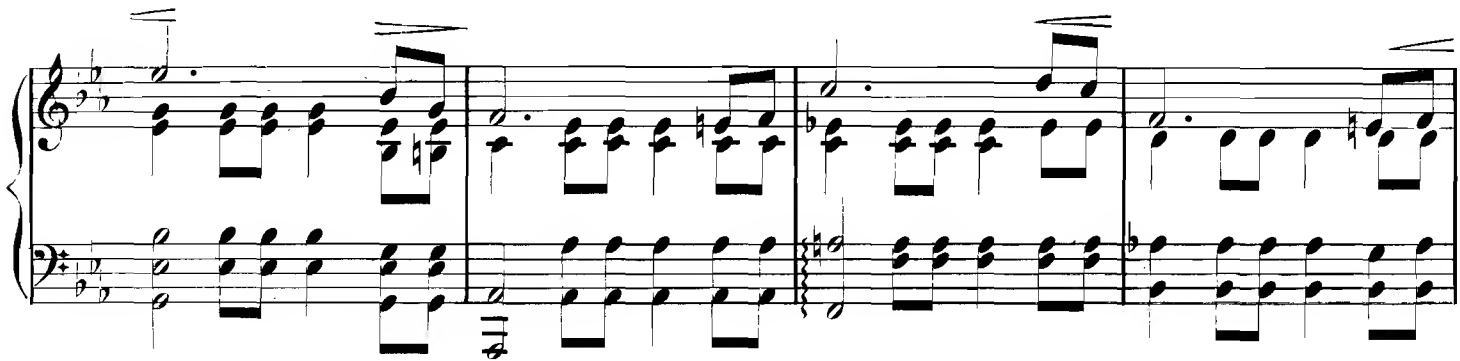
dim:

Fifth system of musical notation. Treble clef with a half note and a half note. Bass clef with a half note and a half note. Dynamics: *rfz*, *dim:*.

un poco declamato.



il canto ben sostenuto e legato.



First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *rfz* (rassente) is placed above the right hand in the third measure.

Second system of the piano score. The right hand continues the melodic development. The left hand has a crescendo marked *cres* and a vocal line with the lyrics "cen" and "do." in the second measure. A dynamic marking of *f* (forte) appears in the third measure. The system concludes with a *dīm:* (diminuendo) marking over a series of chords.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. A dynamic marking of *avec regret.* (with regret) is placed above the right hand in the third measure.

Fourth system of the piano score. The right hand features a melodic line with eighth notes. The left hand provides a steady accompaniment. A dynamic marking of *cresc:..* (crescendo) is placed above the right hand in the third measure.

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) appears in the second measure. The system concludes with a *armonioso.* (harmoniously) marking over a series of chords. The page number 6522 is printed at the bottom left.

un poco rit: 7

p

This system contains the first three measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo marking 'un poco rit:' is placed above the third measure, and the dynamic 'p' (piano) is placed below the second measure.

p 8va

2 Ped.

This system contains measures 4 through 6. The right hand continues the melodic pattern. The left hand features a series of chords, with the first measure marked '2 Ped.' (two pedals). The dynamic 'p' is at the start, and '8va' (octave) markings are placed above the first, third, and fifth measures of the left hand.

8va

This system contains measures 7 through 9. The right hand continues the melodic pattern. The left hand features a series of chords, with '8va' markings above the second and fourth measures.

8va

This system contains measures 10 through 12. The right hand continues the melodic pattern. The left hand features a series of chords, with '8va' markings above the first, third, and fifth measures.

un poco rit:

f 8va

This system contains measures 13 through 15. The right hand continues the melodic pattern. The left hand features a series of chords, with '8va' markings above the first and third measures. The dynamic 'f' (forte) is placed below the second measure, and 'un poco rit:' is placed above the third measure.

un poco rit:

8va

8va

OSSIA.

8va

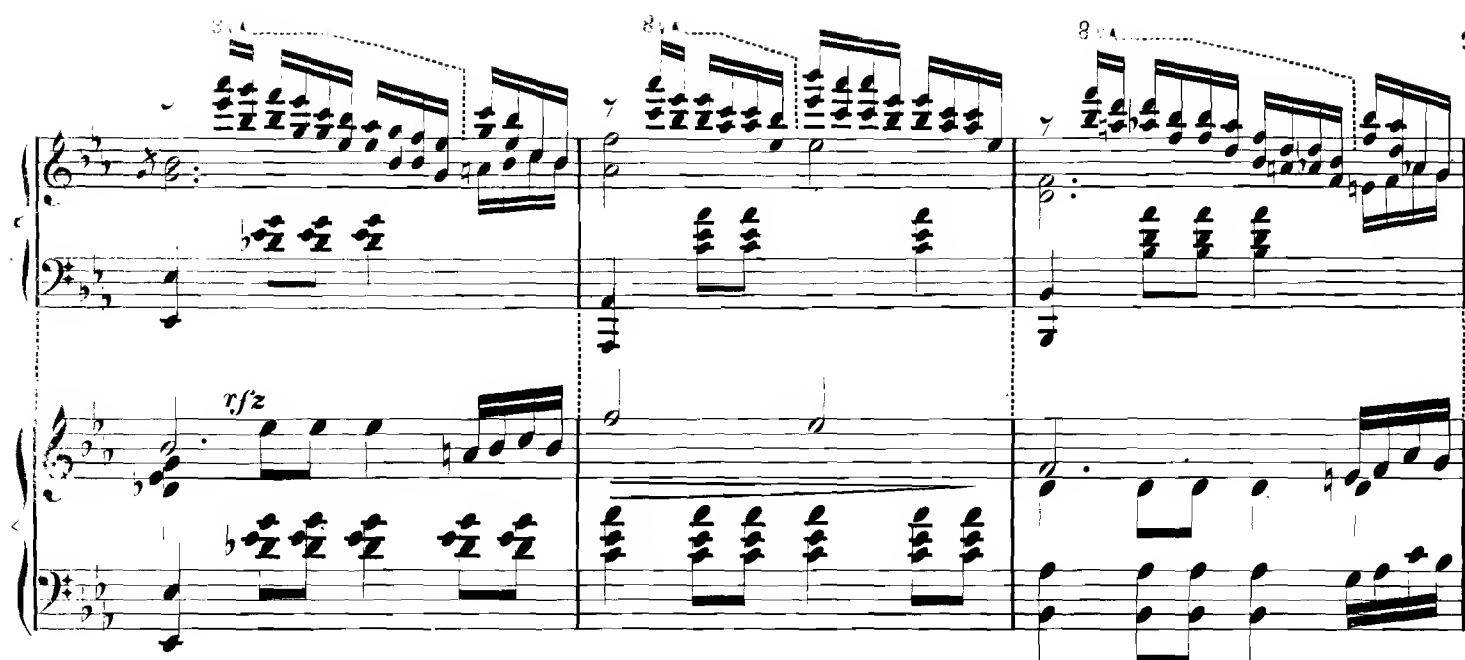
8va

m.g. m.d.

p

8va

8va



First system of musical notation, measures 1-3. The top staff features a treble clef and a key signature of two flats. It contains a melodic line with eighth-note patterns, marked with *8va* and a dotted line. The bottom staff features a bass clef and contains a bass line with eighth-note patterns. A *sfz* (sforzando) marking is present in the first measure of the bottom staff.



Second system of musical notation, measures 4-6. The top staff continues the melodic line with eighth-note patterns, marked with *8va* and a dotted line. The bottom staff continues the bass line. A *dim:* (diminuendo) marking is present in the sixth measure of the bottom staff.



Third system of musical notation, measures 7-9. The top staff continues the melodic line with eighth-note patterns, marked with *8va* and a dotted line. The bottom staff continues the bass line. A *dim:* (diminuendo) marking is present in the ninth measure of the bottom staff.

(1)

8va

pp

rit:

8va

8va

8va

pp

morendo.

8va

8va

Segue

accell? poco a poco.

sempre più animato.

6522

Allegro Marziale. (♩=108.)



First system of musical notation. Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Dynamics: *mf Ardito.*, *bien rythme.*, *ff*.




Second system of musical notation. Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Dynamics: *p*, *ff*, *p*.



Third system of musical notation. Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Dynamics: *cresc:*



Fourth system of musical notation. Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Dynamics: *poco.*

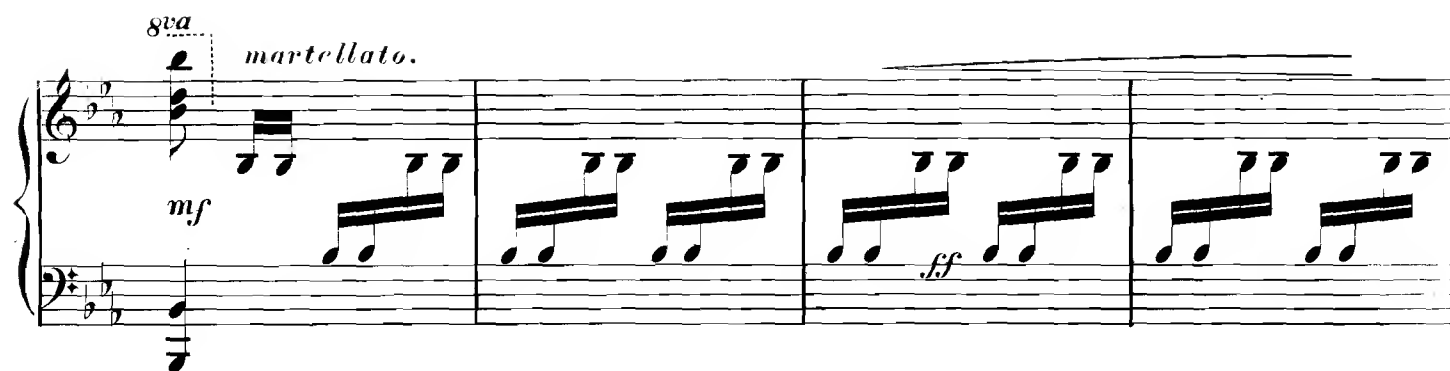


Fifth system of musical notation. Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Dynamics: *p*, *ff*. *8va* markings above the treble staff.

8va
martellato.

mf

ff



ben misurato.



f



p

Λ

V



First system of musical notation, featuring piano (*p*) dynamics and complex rhythmic patterns in both staves.

Second system of musical notation, continuing the complex rhythmic patterns in both staves.

Third system of musical notation, featuring forte (*f*) dynamics and first ending (*1.*) markings, with *m.d.* and *m.g.* annotations.

Fourth system of musical notation, featuring mezzo-forte (*mf*) dynamics and second ending (*2.*) markings.

Fifth system of musical notation, featuring forte (*f*) dynamics and complex rhythmic patterns in both staves.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a series of chords and single notes. A dynamic marking *f* appears in the fourth measure.

System 2: Continues the chordal texture. Dynamic markings *f* and *ff* are present. The word *gva* is written above the staff in three measures, indicating a glissando.

System 3: Includes the instruction *martellato.* above the staff. The left hand has a marking *ff pesante.* and the right hand has *p subito.* The system ends with a fermata.

System 4: Features a series of chords and single notes. A dynamic marking *m.g.* is present. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above the notes.

System 5: Continues the chordal texture. A dynamic marking *f* appears in the fifth measure.

System 6: The final system on the page, ending with a fermata.

6522



First system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in a key with two flats and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand provides a bass line with some octaves.



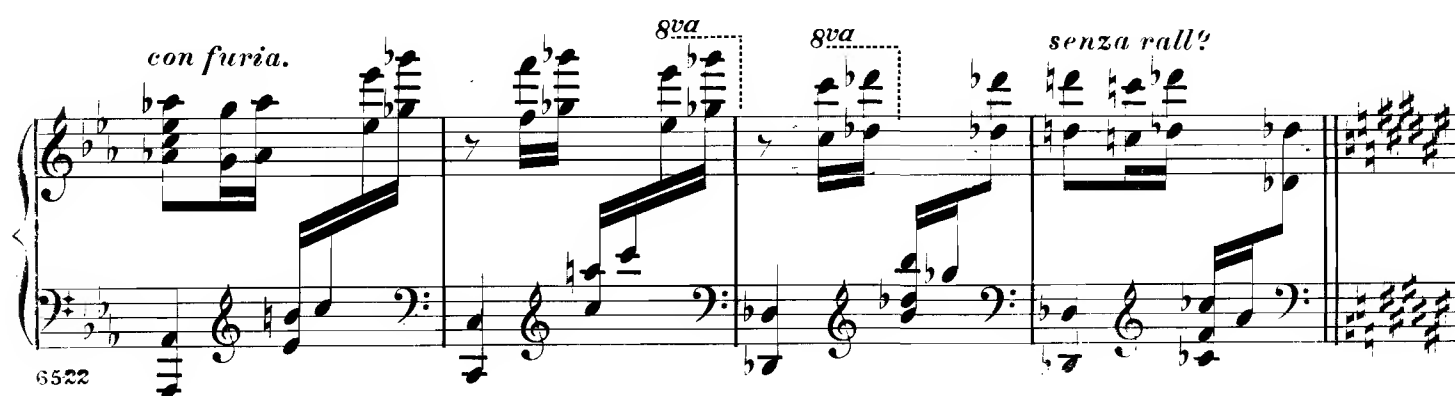
Second system of musical notation, featuring forte (f) dynamics. The right hand continues with chords and single notes, and the left hand plays a more active bass line with eighth notes.



Third system of musical notation, featuring crescendo (cresc.) dynamics. The right hand plays chords and single notes, and the left hand continues with a bass line.



Fourth system of musical notation, featuring forte (f) and fortissimo (ff) dynamics. The right hand plays chords and single notes, and the left hand plays a more active bass line with eighth notes.



Fifth system of musical notation, featuring *con furia.* (with fury) and *senza rall?* (without slowing down) markings. The right hand plays chords and single notes, and the left hand plays a more active bass line with eighth notes. The system ends with a double bar line.

6522

8va

*Volante
leggiere.*

2 Ped.

8va

8va

8va

First system of musical notation. The treble staff features a melodic line with eighth notes and rests, marked with *8va* and a dashed line. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *f* is present at the beginning.

Second system of musical notation. Similar to the first, it features a melodic line in the treble staff marked *8va* and a bass staff accompaniment. The instruction *con fuoco.* is written above the treble staff.

Third system of musical notation. Continues the melodic and harmonic development with the treble staff marked *8va*.

Fourth system of musical notation. The treble staff is marked *8va*. The bass staff begins with a dynamic marking *fff*. The system concludes with a double bar line.

8va

fff pesante.

8va

Grandioso.
con tutta la forza.

fff

8va

8va

6522

8va

8va

con tutta la forza.

feroce.

8va

fff

8va

8va

tutta la forza

Fine.

6522

• New Piano Music •

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HILLER, PAUL								
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MATTHEY, J. H.								
In the Meadow. Op. 80, No. 2.	F	2	.30					
PREYER, CARL A.								
Folk Song. Op. 38, No. 1.	G	2	.25					
Gavotte. Op. 38, No. 2.	E \flat	2-3	.30					
March. Op. 38, No. 3.	C	2-3	.30					
Slumber Song. Op. 38, No. 4.	F	2-3	.30					
Tarantella. Op. 38, No. 5.	E min.	2-3	.40					
Valse Lent. Op. 38, No. 6.	C	2-3	.30					
STRELEZKI, ANTON								
Barcarole.	F	2-3	.30					
Legende.	B \flat	2-3	.40					
Poikette.	B \flat	2-3	.30					
Romance.	F	2-3	.40					
Valse Triste.	C	2-3	.30					
GRADE III—INTERMEDIATE.								
BARTLETT, HOMER N.								
Dream of the Dance, A. Op. 202, No. 1.	A \flat	3	.60					
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BIEDERMANN, A. JUL.								
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Solitary Flower, The. Op. 97, No. 2.	C	3	.50					
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MACY, J. C.								
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OEHMLER, LEO.								
Golden Rod Waltz.	C	3	.40					
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ORTH, L. E.								
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ROGERS, JAMES H.								
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Badinage.	G	3	.30					
Berceuse.	A	3	.30					
Consolation.	D \flat	3-4	.60					
STRELEZKI, ANTON.								
Le Soupir. (Nocturne.)	A	3-4	.50					
Minuet à l'Antique.	A \flat	3-4	.65					
Roumanian Dance.	A min.	3-4	.60					
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SUDDS, W. F.								
Bonnie Bounding Boat, The. Op. 265, No. 3.	D	3	.30					
Enchantment. Op. 259.	B \flat	3	.60					
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Little Princess Royal. Op. 265, No. 1.	F	3	.50					
Merry Bohemians. Op. 272.	C	3	.50					
When First the Fields are Green. Op. 273.	F	3	.40					
WOLCOTT, C. J.								
Dance Coquette.	B \flat	3-4	.60					
Harlequinade.	A \flat	3-4	.50					
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BERWALD, W.								
Danse Caprice.	A \flat	4-5	.50					
Reverie.	D \flat	4-5	.50					
Scherzo. (Valse.)	A \flat	4-5	.65					
Serenade.	G	4	.50					
BONALDI, G.								
La Belle Amazone.	D \flat	4-5	.75					
CERUELOS, CHEVALIER A.								
2me Berceuse.	A \flat	4	.40					
HADLEY, HENRY K.								
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HYATT, N. IRVING.								
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ROGERS, JAMES A.								
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STRELEZKI, ANTON.								
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Mazurka Impromptu.	G	4	.75					
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ARENSKY, A.								
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HADLEY, HENRY K.								
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SMITH, WILSON G.								
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